

# WHAT WELL-DRESSED WOMEN WEAR

BY *Ginger Pillsbury*

## Shorter Skirts Bring Much Higher Boots

But if Women Take to Slippers When Hot Weather Comes They Will Look Like Ten-Year-Old Girls—Twelve Inches From Ground Is Measurement of Some Skirts, and, Strange to Say, the Critics Are Silent.

**E**VEN at the height of the craze for the imitation of Russian ballet costumes, there never were such high boots and short skirts as now. Victorianism allowed the skirts to miss the ground by many inches in order to show the flesh-colored stockings and flat black slippers of a woman with a well-turned ankle and an arched instep.

We still have those two requisites necessary for a short skirt. The American woman has the best looking feet in the world, possibly barring the Spanish woman, among those nations who wear shoes. She is conscious of the fact and the manufacturers cater to it and the rest of the world imitates her. But even Victorianism at its best, or worst, never allowed women to wear skirts so short as the ones that have come upon us at the coming of spring.

Twelve inches from the ground is the measurement of a few of the newest. A hem that ripples six and eight inches above the floor is already commonplace in the large centers of fashionable life. The strange part of it is that the critics are silent. Are they stunned, or did the bitter and unsuccessful fight against the hobble skirt and the split skirt leave them too discouraged for further attack? We read no diatribes against the new fashion; we do not listen to sermons attacking it, as we did when the "peek-a-boo" waists became barred from some churches. The cartoonists are strangely silent about this amazing fashion. And it is really amazing. We who saw it coming on were prepared for a storm of criticism; yet, here the fashion is popularly launched, and the only comment is left to the reporters, not the reformers. Between these two classes in women's apparel there is a vast gulf of difference fixed.

### When Slippers Come.

So far the effect of a skirt cut ten inches from the floor is mitigated by the high boots worn; but what of the effect when the warm weather makes women discard the boots and go in for pumps? Are we to have the sight of

the thick and the thin, the curved and the straight, the bowed and the fleshless striding along with no covering but stockings between the heel and the hem? This is not a pleasant thought.

The carrying of it out may add to the beauty of a feminine procession. It appears on the surface as though we were to be asked to approve or combat one of the most remarkable fashions that has been put over by the dressmakers in decades.

The women have taken to it like fish to water. They leap at the idea of walking about in an untrammelled fashion. They have been hobbled so long that they swing like a pendulum to the other extreme. Skirts that are six yards wide and ten inches short delight them. A walk down New York's 5th avenue at noon makes one rub the eyes and ask if the Russian ballet girls have forsaken the stage and gone on promenade.

Two conditions are responsible for these costumes: The zeal of the boot maker and the vogue for the wide skirts. Every one found that the latter was hideous, if long; six yards swirling around the insteps or ankles took every particle of grace away from a woman's figure, so the hem was drawn higher and higher in order to combine beauty with fashion, and at this juncture the American bootmaker saw his chance and produced the high-laced shoe and its more dressy companion, the buttoned cloth boot.

### But for Grandmother—Taboo!

A charming fashion, indeed, for the young woman with a good-looking foot and ankle, but for the grandmother, no matter how strongly she retains a semblance of youth, this fashion should be taboo.

America has developed a race of young women for which some historian should find a name. They are as important in their way as were the Amazons. Reckless young boys have named them the Kewpies. Social students are trying to classify them. The type exists in every stratum of our social life. They come from the factory and the millionaire drawing room; they stand in the subway and they run their own cars; they go to work at 8 o'clock in the morning and they have breakfast in bed at 10.

For them all the fashions in the world seem to be designed. They wear

### SMARTEST SPRING GOWNS SHOW STRIPES



THIS AFTERNOON FROCK IS FASHIONED OF SILK IN INCH-WIDE STRIPES, BLUE AND WHITE. THE POCKETS, APPEARING ON EVERYTHING THIS YEAR, ARE OUTLINED IN BLUE, AS ARE ALSO THE BELT, BANDS AT THE SLEEVES AND YOKE. THE COLLAR IS BLUE.

everything that is launched with brilliancy and bravado. They are the delight of the dressmakers and the despair of their imitators. They are not French, nor English. They owe nothing to any race, or any land, or any training. They are made in America.

Of course, they can wear the short skirt and the high boot, for nature seems to have given every one of them the possibility of looking fascinating in whatever happens to be the idea of the moment; but how will the tall woman, the short, stout woman, the

woman with the long foot and the thin ankle look in these Russian ballet skirts and boots? A card of warning should be put up in every dressmaking house in the country concerning them. When Paris first took up for men and women the almost square-toed

shoe laced up the front and made up of a combination of patent leather and tan-colored cloth, it was called the Argentine. All the men, except Englishmen, wore this shoe abroad, and after this example the women took it up. It reached America this winter and was scoffed at. Now it is accepted, even by conservatives. It is the street shoe of the season, and we look upon it with kindness and a pair of ourselves, although we wondered in the beginning of its reign how any one could make her feet so conspicuous.

The blocked heel of the French has been changed to the pointed American toe, much to the dismay of a large class of young women who like that shortened appearance of the feet which the short vamp and the square toe give. Deep tan cloth, usually with a heavy twill, is used for the upper part, and dull or patent leather for the vamp, the heel and the bands up the front.

The fashion for this color has brought back the laced Russian leather shoe in its natural tan. The smartest women are wearing it in the morning, laced high on the leg with their short-skirted suits of covert cloth, or khaki-colored gabardine, or Scotch check in red and brown.

For afternoon wear there are all manner of high boots with colored cloth tops, especially in tan and beige. Some of these are made in the commonplace fashion with a dull leather bottom and a suede top fastened with small smoked pearl buttons; but the newer ones are far more fanciful. They are of beige-colored cloth with only the vamp and heel of varnished leather. The bootmakers and many women claim that this type of shoe makes the foot look smaller; and it is a point to be remembered by the woman with a long foot that a break beneath the instep between the vamp and the heel part, is a trick that always seemingly shortens the foot.

However popular these boots are, they look entirely unfit for the street. They are good enough for afternoon occasions in the house or for the motor, but they look out of place with any kind of fashionable street suit.

The bronze boot has also been revised. It comes in the most graceful workmanship, which makes it suitable for the afternoon dance, but not the morning shopping. Unfortunately, too many women do not discriminate nicely between these occasions.

### Fashion for Spats Continues.

The foot fashion which England has forced upon the world is the wearing of tan or gray spats at all hours of the day. This is an established custom among Englishmen, but it is now the most popular fashion among American women. They wear this cloth upper over the most extravagant patent leather pump with high Louis XIV heels.

Women who go in for sensible shoes—and these are also quite fashionable this spring with the two-layer heel and flat shoes—also place the tan and the gray spat above them. One might safely assert that the strong rivalry at the moment is between the spat and the laced shoe, each being in a tone of tan.

There seems something incongruous in the juxtaposition of a cloth spat above a Louis XIV patent leather slipper; realizing this there has come about a fashion for fancy uppers made of corded silk of thin suede, of heavy brocade.

One sees these on the street in the afternoon, admirably harmonizing with the skirts above them. Summing it up, there seems no place for the upturned ankle in the fashions of this spring; but the warm weather will surely change this condition.

It has always been a curious coincidence in fashion that new things are brought out at unsuitable seasons. The designers advance the high neck and the long sleeves when spring comes and the high boots for dancing when summer is scheduled, and the transparent blouse when the snow begins to fly. Possibly these are just advanced runners of the fashion. If we do not feel tempted to dance in high satin boots or brocade spats this warm weather season, we shall probably find the fashion in full swing by September.

### Dancing in High Boots.

When Mme. Paul Poiret was here she introduced the fashion for wearing the regulation high Russian boot in white, red and tan leather. It was square-

### ATTRACTIVE DINNER BLOUSE



MOST ECONOMICAL OF ANY BLOUSE FABRIC IS CHIFFON, WHICH MAY BE COMBINED WITH THE MOST TAILORED OF STREET SUITS, OR USED TO LEND A FESTIVE TONE TO FANCY COSTUMES. THIS BLOUSE IS TRIMMED WITH BLACK DOTS EMBROIDERED ON WHITE CHIFFON AND RED EMBROIDERY.

toed, flat-heeled and reached far above the hem of her skirt. It was considered a Poiret fantasy. Today our best women are asking for these high Russian boots. The mannequins who showed off the new fashions in New York wore them. Another fashion of the hour which was introduced at the Paris openings in February is the high-laced satin

boot to be worn in the afternoon and evening. It has taken the place in smart usage of the satin slipper. The mannequins in Paris are supposed to introduce the footwear alone with the newest gown and their high satin boots, made of the gown material, worn at the private openings for American buyers, instantly started a new fashion.

### COMBINATIONS STILL PLEASE



BROWN TAFFETA WAS COMBINED WITH NET TO DEVELOP THIS ULTRA-SMART AFTERNOON COSTUME. THE SLEEVELESS JACKET IS MADE OF TAFFETA, AND TAFFETA BANDS TRIM THE WIDE CUFFS, THE FRONT OF THE BODICE AND THE BOTTOM OF THE SKIRT. TABS HANGING FROM EACH CORNER OF THE JACKET GIVE A FINISHED AIR TO THE WHOLE.

### New Touches Which Women Should Know

**S**IMPLICITY in line is a strong feature, and it shows the straight path along which the winds are going. There is no complicated drapery or ornamentation. Naturally, the French designer uses more skill in the manipulation of material, and effects are usually simpler than the methods when the American sewing woman goes to copy them.

One of the well known 5th avenue importing houses in New York said yesterday that it was no easy matter to rub out new gowns these days. The trick they turned in other times of taking an order for a frock Saturday afternoon and delivering it Wednesday morning was too difficult to contemplate now.

The fashion for putting a plect edge everywhere has gained in importance and when there are yards and yards of it on one frock time must be allowed for such work. And yet this trick of putting the tiny pointed edge instead of a hem contributes to the seeming simplicity of a frock.

### Jet Is Popular.

Jet is used in quantities, as every one expected. Jenny likes it well and puts it under tulle more than she does over it. There is a strong feeling for the styles of 1840 and 1870, both of which call for quantities of lace and artificial flowers. Often the latter is used under the former or to loop it up into the festoons which the Empress of France liked. That 1840 pointed basque, with its straight decollete, also copied by Eugene to show her lovely neck and shoulders, is used by Callot as well as other houses.

There is also the medieval decollete, which is cut in a straight line across the collar bone and which is distressingly ugly. Cheruit and some of the designers of the most recent decollete line and bring the frocks well up on the chest. The square front with the high neck is smart. Although the high collar is reckoned as a first fashion, the best houses sent over the neck, which is opened in a V in front, outlined by a handkerchief collar in a soft material. Organdie embroidered in colors is a feature of many gowns. It often extends from the neck to the waist, forming a vest, a double collar and also a pair of turnover cuffs. In the minds of all the designers a strong purpose ran to keep the hips smooth and the waist trim. The second empire waist line is as frequent as the normal line, but the balance of power is toward the latter. Evidently there was some perturbation about the armhole. The kimono sleeve was not

liked; the regulation armhole had to be varied, and so a new placement of the sleeve has arisen which might be called an adaptation of the raglan idea.

### Improvement Noted.

The top of the sleeve is cut into a deep point, which runs to the collar band. It narrows the shoulders and gives a less military look than we were led to expect would prevail. After all, this pinching in of the shoulders is not general, but it is significant. It is strongly 1870.

Doaklet tried out this shoulder line in the winter, so it is not strictly new, but his trick has been vastly improved upon. It is used more in coats than in gowns. Its chief disadvantage lies in the fact that it will be well-nigh impossible to accomplish at home.

The average American tailor is such an admirable master of cloth and sewing that we may not have any fear of its being well handled in a low-priced suit. There are few things that our tailors cannot do when they have once seen the model. In this fact lies the secret of the excellence of our ready-to-wear street clothes and the admirable appearance of a vast number of our women on small incomes, contrasted with the street appearance of the working women of other nations.

### NOVELTY BELTS.

**A**n attractive belt in black and white is unlined and ornamented with a series of black ribbon lacings in irregular length, in three-strap effect. The ribbon is passed through black eyelets, and similar eyelets are used to adjust the size of a buckle of patent leather. Patent leather belts are trimmed with white kid and with white stitching in striking effects in various widths. Belts of patent leather combined with calfskin are smart. Among the favorites are black inset with tan, red, blue or white. One of white kid edged with black patent leather is made with two gold rings on each side and fastened with a buckle of patent leather edged in gilt.

A belt of suede in French gray is made with a gilt slide on each side and fastened with an oval-shaped buckle of the leather edged with a rim of gilt. High-waisted dresses are not so fashionable for children as they were in the beginning of the season. Dresses with the belt the normal waist line are in better style.

### Tempting the Palate With Delicious Liver

**L**IVER is one of the meats that tempts the spring appetite. It is savory and it is not heavy—two points most decidedly in its favor at this season.

There are many ways of cooking liver and for that reason it might very well make its appearance on our tables more often than it does simply fried and served with bacon.

Moreover, there are two good kinds of liver: Calf's liver and lamb's liver. And the lamb's liver, although much cheaper than the other kind, is delicious when properly cooked. So, when the price of calf's liver is prohibitive or when it is not to be had even for a price, try lamb's liver for a change.

### With Gravy.

To begin with the best way to cook liver and bacon is to wipe off the slices of liver with a damp cloth and then to drop them, with two slices of lean bacon to every one of liver, into smoking hot fat in a deep kettle. Let them brown like crullers, remove them for a moment to a piece of brown paper, then put them on a hot platter (liver and bacon together), sprinkle with salt and pepper and serve. If a gravy is desired, spread a little melted butter sauce, well seasoned, with the liver.

Another way of preparing liver is to brown slices of it in a skillet and, as soon as they are browned on both sides, remove them to a baking pan, dredging each slice with flour and sprinkling with salt and pepper. Cover the pan and bake for three-quarters of an hour.

To prepare liver with cream gravy, slice the liver a third of an inch thick, drop for a second into boiling water and alash the edges of each slice a few times to keep them from curdling. Then brown in a skillet. Remove the slices of liver to a saucepan and cook till yellow a sliced onion in four, and then add it to the liver with enough cream to cover. Simmer for ten minutes, covered, and then serve, seasoned with pepper and salt.

### A Different Method.

Another way to cook liver with bacon is to soak the slices for twenty minutes, then to dry them and roll them in flour, and then to brown them in the fat in which slices of bacon have been cooked crisp. Then pour off most of the fat, add hot water and flour to the rest and pour over the liver for gravy. Baked liver is good. To prepare it

have a pound and a half of liver in one piece. Wipe it with a damp cloth and trim it neatly and then put in some strips of salt pork with a larding needle across the top. Bake in a hot oven for half an hour, basting often, and serve with a brown gravy made in the baking pan. Still another method is to add a little lemon juice to the liver gravy. This gives it a piquant flavor that is decidedly tempting. The lemon is added to the fat, after most of it is poured away, and then flour and butter rolled together are added, and then enough water to make gravy of the right consistency.

### FASHIONABLE PLAIDS.

**T**HE veiling of plaids is a happy thought, for they are more or less harsh when used alone. The veiling is effectively done by means of a long tunic of voile, leaving uncovered only a very small amount of the plaid frock beneath. A color for the voile is selected so as to harmonize agreeably with the tones of the plaid, and may or may not match one of them.

Sometimes one or more wide bands of satin, matching the voile, are mounted on the tunic. This method, besides toning down the plaid, also gives stability to the overgarment of plaid.

This same idea of toning and softening plaids may be accomplished by a different method. There are sheer voiles woven in plaids and checks, which are being used with good effect in the upper strata. A somber-tinted foundation produces the same effect of softening. Even when the colors of the plaid are fairly bright they always have a more subdued appearance on a transparent material. Light fine cloth is a good material for the foundation.

### Amusing Place Cards.

**I**F you have photographs of friends whom you wish to entertain at luncheon or dinner, cut out the photograph heads and paste them on bodies cut from magazines or other pictures. Very amusing results can be obtained in this way. Mount these composite people, with your friends' heads, on little cards, and label each with the name of the person to whom the head belongs. Small alphabetic photographs are the best for this purpose.

### PINK FAVORITE FOR EVENING



PALEST PINK TAFFETA WAS USED TO BUILD UP THIS DAINTY EVENING GOWN, SO SIMILAR IN ITS LINES TO THE GOWNS OF COLONIAL DAYS. THE SKIRT HANGS FULL, WITH THE MEREST SUGGESTION OF A GOLD LACE FOUNDATION. THE WIDE GIRLDE LAPS A CHIFFON VESTING, AND BODICE OF GOLD LACE, WITH SHORT, KIMONO SLEEVES.